

G N L T A
P



G N L T A T
Pau

Brachingraphij;

or.

SHORT-WRITING,

Made easy to the Meanest Capacity.

The Persons, Moods, & Tenses,

Being comprized in such a Manner, that
little more than the knowledge of the Alphabet
is required, to the writing, hundreds of
Sentences, in less Time than Spoken.

The Whole is founded on so just a Plan,
that it is wrote with greater Expedition
than any yet Invented, and likewise
may be read with the greatest Ease,
Improv'd after upwards of Thirty Years

PRACTICE and EXPERIENCE.

By FHO GURNEY,

The Seventh Edition.

Good or bad Sense are wrote with equal Speed,
No need of Grammar Rules to write or read;
Let wise, or foolish, with their Words abound,
The faithful Pen shall copy evry sound:
Ages unborn, shall rise, shall read, and say,
Thus! thus! our Fathers did their Minds convey.
*Published according to Act of Parliament. Price Bound 8*o*.*



To the Right Honourable

J O H N

Earl of Buckinghamshire,

BARON of Blickling in the County of Norfolk, One of the Gentlemen of the Bedchamber to his Majesty, and One of His Majesty's most Honourable Privy-Council.

My L O R D,

N OBILITY and elevated Rank in Life never recommend themselves more to the Notice and Esteem of the World, than when they concur to yield Protection to Works calculated for general Utility; and among those more immediately so formed, I presume an approved Method for teaching expeditiously the noble Art of SHORT-HAND Writing, may be allowed to claim no inconsiderable Share of the Public Regard.

The

The Honour your Lordship has done me, in permitting me to prefix your respectable Name to this New and Improved Edition of my *Brachygraphy*, effectually anticipates all further Recommendations of it. Indeed, I always thought Self-Boasting a very insufficient Testimony of the superior Excellence of any Performance; therefore, whatever Degrees of Merit other Attempts of this Nature may be thought to possess, it abundantly contents me, that I am so happy as to be favoured with your Lordship's Patronage of the following Work.

That your Lordship may long live an Honour to your Country, and your Memory to latest Time be truly honoured by it, is, my L O R D, the unfeigned Wish
of

Your Lordship's most dutiful, and

Obedient humble Servant,

Thomas Gurney.

To the Reader

There are two Ends propos'd by Short-hand-writing. First to take a Speech, or Sermon verbatim, as a Person talks in common Life. Secondly, to read it again with Ease, at any Distance of Time.

Many Attempts have been made to assist Mankind in this Art, & great Advancements made by improving upon former Authors. Nevertheless, the Nature of the Case being such, some Difficulties have hitherto attended all, & I find the Number of Persons very few who can write & read as before mention'd. The first Step to such is a well chosen Alphabet the more simple the better; so that the Letters be distinguishable, & that those most us'd are of that Sort which will easily joyn upon Occasion, as the letters l.m.n.r. or s. &c. And as the Vowels are of eminent Use in sounding Words, to express them by proper Places is of great Advantage, but still these not being sufficient without calling in the Assistance of arbitrary Characters, such as Prepositions, & terminations, which will be of great use in shortning long Words, but care should be taken here in not crowding too much upon the Memory, if this Sort is multiply'd to a great number, it will render the Alphabet of less use, and perplex the Artist in Reading what he himself has wrote. Share with y^e knowledge of the 20 shortning Rules that follow will so far compleat a Scholar, that he may venture upon taking a Speech, as it

is spoken. But to be more particular to each table in its Turn.

This is improv'd upon the ingenious Mr. Masons 3^d Book call'd (La Plume volante which (without Disparagement to our modern Authors) I think I may say, is not inferior to any Book of Short hand extant before this Improvement.

In the first Place let the Alphabet be got well in Memory, so that it be wrote with Ease 3 or 4 times over in a Minute without a Sight of the Copy. 2^d Column is only a Specimen of joining the Letters & needs no explanation. the 3^d on the same page, will be of much Use to the Artist, as many long words are wrote thereby without taking off the Pen.

Page the 1^e the Symbolical Improvement, will be soon understood, such Characters require but little trouble to be got in Memory & there is no Room to doubt but they will be read again at first Sight.

Page 13 you see in what place each Vowel is to be put A & E equal to the top. I & Y in the middle, O & U at the bottom & Vowel is represented by a Dot or the next sounding Letter in the place of the Dot. Where ever you meet with the word Example it is not of that Nature with other parts of the Book to be got in Memory, it being only a Draxis on the foregoing so that the Learner need not surprize himself w^t an imagination that he has much to get in memory when he turns over the Book.

Page 14 instead of 64 Prepositions & Terminations I have here reduced them to 34, which must be well got in Memory, being arbitrary & independ: of the Alphabet, the Use of w.^{ch}

will be seen in a small Specimen on the next page.

The 20 Shortning Rules, 6, 7, Pages are what I reduced from 42 in my Author called terminative & Rules of Contraction. There is a short Specimen of each, which I think the Reader cannot fail to understand. The first & 9th Rules seem at first View to be too much alike; but observe it is a Dot above to the right Hand, the other to the Left; but there will be little or no Difficulty in the Reading, if it is not so strictly observed. As to the 20th Rule there is on the first Line on the 3^d Column 6-9 for the Expla nation of which see Luke xxiii the contents of the Chapter 1 - 7 1/2 - 7 - 17, 1/2 - 18 2, 1/3 - 10 - 46 1/2 - 46 - 7 - 11 - 1. Thus from the 1st to the 7th Jesus is accused before Pilate; from the 7th to the 11th sent to Herod; from the 11th to the 18th mocked & sent back to Pilate; from the 18th to the 46th deliver'd to be crucified; from the 46th to the end of the Chapter his Death & Burial.

So likewise may be expressed

- ‡ the former part of the Text
- ‡ the middle Clause of the Text
- ‡ the latter part of the Text and also
- ‡ the beginning of the Chapter
- ‡ the middle of the Chapter
- ‡ the latter End of the Chapter.

As for the Tables of Persons, Moods & Tenses they are only a straxis upon the Alphabet & arbitrary Characters there, & nothing of Difficulty will arise in attaining to the Knowledge of writing them. In the 22nd Page observe the Character for the Person in the first Column, I. thou. he. she &c. the Rest of the Sentence that reads up the Leaf is to be read in with the Person which stands equal to the Short hand, it begins I may be, thou mayest be, he may be. The

may be we may be &c. so for all others, to the negative not, page 23 these will be found of great advantage in the Art where sentences of this sort which are very frequent may be wrote as quick as spoken with Ease. Page 24 of more Symbolical Characters, they being so natural & easy that 2 or 3 times looking over it will be sufficient for the Knowledge of each: Spelling in Short hand is to write those letters only w^{ch} found Words such as It sfxn ↗ for satisfaction plsfnt for pleasant frntn ↗ for fountain cmndfn ↗ for commendation pblefn ↗ for publication &c. but what I mean by deficient Writing as on this Page is to write some wrds shorter than those, such as are there in the last Column, and the Artist who has any quickness of Hand will need to make use of but few of this Sort if any.

Page 25 middle Column where is a Specimen of the final s after the Letter x I need not tell the Reader s stands in the same Position with the Letter a the Difference is a is struck upwards the other downwards a s there will be distinguished from each other. s being never used but at the beginning of words and the other at the end.

Let the learner get in Memory each Table in the Order as they are placed, and practically providing some Person to read to him about an Hour a Day, he will find by the Clock how he advances in Writing this or the other Chapter. Thus by giving the Reader proper Signals when too fast, or too slow, to keep just before the pen, Two Persons or more may find to the greatest Exactness which advances most in the Art.

To Mr. GURNEY on his Short-Hand
Writing.

SACRED to industry and deathless fame,
For ever, *Gurney*, live thy gentle name !
Nor less esteem'd shall live thy wond'rous art
That speaks the latent thought, or paints the heart.
Pale study wastes no more the midnight oil,
O'er tedious tomes consuming endless toil ;
Thy pen shall catch th' idea from the soul,
And give the mind in living streams to roll.
Go, bid the Chian bard's poetic fire
To the small limits of a page retire :
To the small limits of a page restrain
The gentler numbers of the Mantuan swain.
Go, *Gurney*, friend to science, and defy
The pow'rs of envy, bid her arrows fly :
The shield of merit shall repel the blow,
And her own tortures curse the dastard foe.

Corift's Hospital.

T. Pentecross.

Wrote on the first Leaf of a Manuscript
taken in Mr. GURNEY's Short-Hand.

HE R E, Curiosity, forbear to pry ;
Vain the desire, and impotent the eye !

“ Had we the key, each line would doubtless prove
“ A treasonous libel, or a tale of love ;
“ Here pilfer'd puns, or there a bawdry scene,
“ As mirth or malice guides the flippant pen.”

—Vain searchers, go, untwist the threads of light,
And measure mountains in the orb of night !
Or bend your sight to count the insect troop
That crowd each leaf, and tenant every drop !
Nor gaze in vain this eye—bewildering scene,
The child of *Gurney's* hieroglyphic pen.

To the A U T H O R.

On his Book of SHORT-WRITING.

Culpantur frustra calami. —————— HOR.

BY Intuition is the Seraph taught
 To read the mind, and interchange the thought?
 Does on his breast the living language lie,
 And quick ideas circle at the eye? —
 —Nor has mankind an art unequal found:
 And taught the eye to catch the letter'd sound:
 While thus the dumb exulting tell their care,
 And deafness sees the sounds he cannot hear.
 —But slow the speaking hand till GURNEY sprung,
 And form'd the finger rival to the tongue.

Tale-licens'd travellers are wont to boast
 Amazing converse in the realms of frost;
 Lips move unheard, each sound in ice entomb'd,
 Stagnate his current and his wing benumb'd,
 Slumbers inactive, till a warmer sky
 Unbinds the glebe, and bid the accents fly —
 Thus Gurney's arts the fleeting word congeal
 And stay the wanderer to repeat his tale,
 When the quick eye-ball thaws the letter'd plain,
 Calls out the sound, and wakes the dormant strain.

Taught by thy rules, while panting hearts indite,
 Obedient hands with equal ardour write;
 And distant friends rejoicing know to speak,
 Wrapt in a sheet, the converse of a week:
 Go further, Gurney, and thy wond'rous toil
 Shall print the sigh, and imitate the smile.
 Whate'er the tongue or trembling string commands,
 Shall live obedient to the echoing hands,
 Each air and grace the faithful letter bring,
 If Silvia lisp, or soft Amelia sing.

Cambridge, St. John's,

May 14, 1751.

E. D.

To the AUTHOR, &c.

Scribas, ut toto non quator anno
Membranam poscas.

HOR.

THE nice-wrought acorn (say the learn'd) contains
The oak's vast branches in its little veins !
Each leaf distinct, and ev'ry fibre-line
Mark'd unentangled on the small design :
Nor less the wonders of the pygmy scene,
That live the miniature of Gurney's pen.

Yon spacious landscape of the painted mead,
The winding flood, and mountain clad in shade,
The gem-set concave of the midnight pole,
Where wand'ring worlds in wild confusion roll,
Fair, as we gaze, and undisorder'd lie,
Plan'd on the little tablet of the eye.

Thus Gurney's art contracts the mighty plan,
And sinks th' immense of science to a span.
Lo ! here a line confines a Tully's rage,
Or Livy's empire stretches half a page ;
Poetic fires in narrow limits dwell,
And learned oceans slumber in a shell.

Had earlier ages, happy as our own,
Ingenious friend, thy flying finger known ;
If pages then beneath thy dash had sprung,
Th' unfinish'd sounds still trembling on the tongue,
O'er pregnant sheets the quick ideas spread,
As show'ry drops imprint the dusty mead ;
Now pale ey'd scribes had watch'd their midnight oil
O'er the slow progress of their folio—toil ;
Nor lab'ring science would have sought redress
From the nice structure of th' immortal press.

Feb. 2, 1752.

xviij

C. H.

To the A U T H O R, &c.

Nondum lingua filet; dextra pergit opus. Mart.

JN less enlighten'd ages hadst thou liv'd,
Gurney, thine art had witchcraft been believ'd;
With doubtful fear they'd view'd the strange design,
And thought enchantment dwelt in ev'ry line.

The savage prince, who left his native sands,
To learn the science of politer lands,
Admiring thought European saw the sounds,
And painted accents o'er the spotted grounds.
Had he then seen thy magic lines appear,
The tardy words still tingling in his ear;
Pluck'd from the wing of time, thy pens exceed
(Amaz'd he'd cry'd) their fleeting fire in speed.

Labours of ages, such, thine art we view
Intire, and yet epitomiz'd by you.
Tedium the folio; but the little plan
In expedition qualifies the man.
Gurney, for ever bloom thy generous praise,
And wear unrival'd the compendious bays.

Dec. 13, 1751.

H. B.

To the A U T H O R.

IN vain the poet taught th' unletter'd age:
Committed to his memory the page
Imperfect hung: His feeble mind convey'd
Fictitious numbers, subjects unarray'd;
Till time the tedious midnight volumes fill'd,
That to superior Gurney's art must yield.

Quick flies the pen to actuate the thought;
Catches the accent in the instant wrought;

Displays

Displays it to the eye; then feeds the sense
 On wit and beauty; in the vast expanse
 Unlimited the fond conceptions find,
 That swell the thought, and captivate the mind.

In this short page he scorns the vulgar rules,
 And mounts above the limits of the schools.
 On Pegasean wings aloft he flies;
 Secrets explor'd from hidden nature tries;
 Where time anticipated bounds the scene,
 Fill'd with the swifter progress of his pen.

Such is thine art, and such the grand design!
 Figures make sense, and bid th' idea shine.
 In copious excellence, th' abstracted sound,
 Lives without letters, and in words abound.

The universal register of fame
 Shall fix in record gen'rous Gurney's name.
 Improv'd mankind shall join the great applause,
 And noblest numbers own the noblest cause.

Sept. 17. 1751.

W. B..

N. B. If any difficulty should arise, direct to JOSEPH
 GURNEY, Son and Successor to the Author,
 Bookseller in Holborn, opposite Hatton-Garden,
 mentioning the No. of the Book, and such shall be
 duly answered.

No.

ii

The Alphabet.		Letters.		Words.	
1	a.	1	br.	ask	ask
1	b. be.	2	bl.	bld	blessed
c	c. h. see	3	sm	cmwni	commission
\	d. did	4	tm	cmppn	compassion
/	e. he	5	om	dspr	despair
\	f. if	6	dr	dsps	despise
/	g. God	7	fr	esntl	essential
L	h. have	8	gr	fon	fasten
J	i. Jesus. high	9	pl	gst	ghost
I	i. Eye	9	lst	ist	just
\	l. Lord. hell.	10	dst	hp	keep
/	m. him	11	cst	lmntn	lamentation
-	n. in	12	mst	mstrst	mistrust
-	o. ~	13	inst	msngr	messenger
\	p. people	14	rifs	nstrns	instance
q	q. question	15	lon	plont	pleasant
\	r. are. hor.	16	pln	rst	rest
/	s. is	17	plsr	rmsn	remission
o	s. nothing	18	axn	spsn	suspicion
I	t. it.	19	axd	slmn	solomon
L	u. you	20	sfsp	swl	swell
\	v. ~	21	dsp	strm	storm
\	w. wh. wh.	22	mn	tlrsn	tolleration
X	x. Christ	23	omp	trmpl	trample
\	y. ye	24	cn	wst	west
/	z.	25	dstr	xtm	extreme
\	&c.	26	mk	xlnt	excellent

Symbolical Improvement on the Foregoing

i.	Ascend	\	divide-ed	\	piece-es
i.	Ascending	x	undivided	g	quake
P	all about	✓	edify	t	sword
P	all round	L	Foundati ^{on}	t	tremble
F	all in all	ll	Foot step	l	passover
i	above	l	great God	H	inseperable
i	below	l	ground	III	scatter-ed
i	before	l	go back	D	surmount
i	behind	S	ungodly	Z	surround
i	belong	L	heavy	(round
L	back	"	Eyes	"	together
J	blaspheme	J	Judgment		trespass
L	bottom	J	just Judg.		transport
L	bottomless	.	little		all together
n	between..etc)	large		both together
i	break	:	also		within
)	contrary	o	labyrinth	A	& without
c	confederate	o	illuminate	A	within
(Covetous	o	about him		Trinity
\	descend	3	mediator	##	in Unity
W	double	3	in y middle	-	over
W	distribute	3	multiply	-	under
W	—tion	3	—cation	(wildernes
\	degenerate	=	Parallel	n.	wherefore

Your Vowels a and e, at head are put,
i, y, ih, middle, o and u at Foot.

r
r.
l.

↑ ba.be.	↑ sa.se.	↑ ma.me.
↑ bi.by.	↑ si.sy.	↑ mi.my.
↑ bo.bu.	↑ so.su.	↑ mo.mu.

Or the next Letter where the Dot shou'd be, —
It signifies it's Place, as here you'll see. —

↑ tal.tel.	↑ mad.med.	↑ lam.lem.
↑ til.tyl.	↑ mid.myd.	↑ lim.lym.
↑ tol.tul.	↑ mod.mud.	↑ tom.lum.

Have you Two Vowels, that shou'd be express'd,
Dot for the first, the other's as the rest. —

↑ sion.	↓ sion.	↓ groan.	↓ loan?
---------	---------	----------	---------

Example

↑ at any time	↓ come out	↑ at all
↑ brought out	↓ hum.nature	↑ may be
↑ went out	↓ divine nat."	↑ may not,
↑ sought out	↓ cannot tell.	↑ may have

Or if begin with what stands last in view, —
Make but that letter black, and call it two. —

last time	next time	single line
↑ bar.ber.	↑ sar.ser.~	↑ tar.ter.~
↑ bir.byr.	↑ sir.syr.~	↑ tir.tyr.~
↑ bor.bur.	↑ ser.sur.~	↑ tor.tur.~

34 Q. repositions and Terminations:

t	ab. abbreviate ob	e	self
d	dth. death th'd	l	ch. chap
f	four. figure	th	
v	vad. vid. ved. with	sh.	she
s	said. side	t	tempt
p	pect. place	v	favour
h	sh. shall. should	had	
s	scribe	a	able
g	fall fell	table	
b	been. believe	u	Ship
.	they. thee. tho. thy. of	:	city
s	sub. sub	up	
c	chr. church	tab.	lib
ch	charge	ward.	word
o	good	vol.	
e	ver. ever)	after
r	car. cer. cur	=	change

Example.

H	abhor	H	chargeable
B	Abraham	R	goodness
V	loathed	R	forever
V	breathed	R	— and ever
F	forehead	R	nevertheless
F	aforesaid	C	conquer
F	forecast	E	himself,
F	foretold	E	myself,
D	David	R	chapman
V	whether	R	children of men
R	respect	T	temple
F	figurative	T	— of the Lord
R	respective	T	temper
R	disrespect	T	enabling
I	inspect	T	fellowship
I	in } scribe	L	up and down
D	a } de sub	L	taken up
D	fall } down	L	labourer
R	fell } disbelief	L	libel
S	sabbath	R	afterwards
S	church member	R	word of God
		R	column
		R	changing
		R	changeable

20. Shortning Rules.

1	~ ~ ~ A dot above to the Right is, ity. as	ee
2	~ ~ ~ A touch behind is ck, or ct. as	ee
3	A Attack. T Instruct. Z Neglect. P Protect.	ee
4	~ ~ ~ Draw it through it is, xn. as	ee
5	A Attraction. T Infestation. D destruction. V direction.	ee
6	~ ~ ~ Turn it down it is, tive. as	ee
7	A Attractive. T Instructive. A Afflictive. T destructive.	ee
8	~ ~ ~ For rer; or ror; cast r, each way. as	ee
9	Dearer. T Terror. A Arrow. Rearer.	ee
10	~ ~ ~ For Full join a stroke full to the last as	ee
11	N Needful. U Useful. P powerful. F full.	ee
12	~ ~ ~ ing is o. as	ee
13	B bring. S fling. W wings. K rings.	ee
14	~ ~ ~ ing double is .. as	ee
15	B bringing. S singing. K swinging. F slinging.	ee
16	C A dot above to the left is a or an. as	ee
17	1 A House. 2 A Man. 3 An Enemy. 4 An Army.	ee
18	~ ~ ~ A dot below is down or under as	ee
19	S come down. S sit down. U under them. U under him.	ee
20	~ ~ ~ A dot on the left hand in o's place is from as	ee
21	F From me. H From him. A From all. T From them.	ee
22	~ ~ ~ For ment put only m, as	ee
23	C Command. P punishment. F Fulfilment. E Employm.	ee

13	<i>ell</i>	A stroke above is upon or upon the as <i>ell</i>			
5	Upon him	5 Upon them			
7	Upon all.	7 Upon earth			
14	<i>ell</i>	A stroke under is Underneath or under as <i>ell</i>			
8	Under the Earth	8 Come Underneath			
15	<i>ell</i>	Made longer it is Understood or Understand as <i>ell</i>			
2	He Understood	2 Me Understand			
5	All Understood not	5 Some Understood not			
7	Their Understanding	7 Ye Understood not			
16	<i>ell</i>	A Repetition, is a stroke under, as <i>ell</i>			
2	holi holi	2 Saul Saul			
7	mosa mosa	7 Atala Atala			
17	<i>ell</i>	Great or Little, is Symbolical as <i>ell</i>			
10	Great Army	2 Great Man			
11	Little time	5 Little thing			
18	<i>ell</i>	Contrary is thus as <i>ell</i>			
7	Life and Death	7 Old and Young			
10	Was lost and is Found	10 Rich and Poor			
5	Heaven and Hell	5 Backwards; Forwards			
19	<i>ell</i>	A Foreign Repetition is thus as <i>ell</i>			
<i>χ ρι υ. / φι υ. / τι υ. / ι τι υ.</i>		Philippians 4. and 8.			
<i>η γι υ. / ω υ. / ει υ. / ει υ. / ηι υ. / ει υ. / ει υ.</i>		Luke. 3. 24. and 25. <i>ell</i>			
20	<i>ell</i>	The Figures.			
1	10.	4	1. st	3	6-9 from the 6 to the 9 th
2	20.	2	2. ^d	5	First of all. —
3	30.	3	3. ^d	2	Secondly. —
4	40.	4	4. th	3	Thirdly. —
5	50.	5	5. th	4	Fourthly. —
6	60.	6	6. th	5	Fifthly. —
7	70.	7	7. th	1	a Thousand. —
8	80.	8	8. th	1	Ten Thousand. —
9	100.	9	last	1	a Thous ^d Shous ^d

*THE
Signs.*

The PERSONS.

<i>I</i>	<i>She</i>	<i>Ye</i>
<i>Thou</i>	<i>We</i>	<i>You</i>
<i>He</i>		<i>They</i>

		<i>Example.</i>
~	<i>do</i>	
~	<i>did-st</i>	<i>he said</i>
~	<i>was</i>	<i>said he</i>
L	<i>have</i>	<i>he said he</i>
L	<i>had</i>	<i>he said not</i>
L	<i>hath</i>	<i>she said she</i>
L	<i>should st</i>	<i>ye would</i>
N	<i>will would st</i>	<i>could ye</i>
S	<i>may-st</i>	<i>ye should have been</i>
S	<i>might</i>	<i>we might have</i>
S	<i>must</i>	<i>ye ought to</i>
L	<i>can</i>	<i>they should have had</i>
C	<i>could</i>	<i>she had had</i>
G	<i>ought-st</i>	<i>ye must have</i>
G.	<i>to</i>	<i>ye cannot</i>
R	<i>are</i>	<i>ye have been</i>
I	<i>be</i>	<i>she must not have</i>
P	<i>am</i>	<i>ye did</i>
I	<i>is</i>	<i>ye did not</i>
Y	<i>let</i>	<i>you must have</i>
L	<i>done</i>	<i>can he</i>
G	<i>been</i>	<i>can he come</i>
N	<i>were. where</i>	<i>can she</i>
L	<i>said</i>	<i>will she</i>
G	<i>doth</i>	<i>will ye</i>

10

Persons Moods & Tenses

I	1 ¹					
Thou	2 ¹					
He	3 ¹					
She	3 ¹					
We	2 ¹					
Ye	2 ¹					
You	2 ¹					
They	2 ¹					
 I	 2 ¹					
Thou	2 ¹					
He	2 ¹					
She	2 ¹					
We	2 ¹					
Ye	2 ¹					
You	2 ¹					
They	2 ¹					

might-*st* be

might-*st* have been

might-*st* have had

may-*st* have been

might-*st* have done

may have been

Persons, Moods & Tenses.

I	'i'				
Thou	'i'				
He	'i'				
She	'i'				
We	'i'				
Ye	'i'				
You	'i'				
They	'i'				
		must be			
I	'i'				
Thou	'i'				
He	'i'				
She	'i'				
We	'i'				
Ye	'i'				
You	'i'				
They	'i'				
		can-not have			
I	'i'				
Thou	'i'				
He	'i'				
She	'i'				
We	'i'				
Ye	'i'				
You	'i'				
They	'i'				
		can-not have been			
I	'i'				
Thou	'i'				
He	'i'				
She	'i'				
We	'i'				
Ye	'i'				
You	'i'				
They	'i'				
		can-not have had			
I	'i'				
Thou	'i'				
He	'i'				
She	'i'				
We	'i'				
Ye	'i'				
You	'i'				
They	'i'				
		can-not have done			

Persons Moods, & Tenses.

I	is	could-st be	were	were
Thou	is		were	were
He	is		were	were
she	is		were	were
We	are		were	were
Ye	are		were	were
You	are		were	were
They	are		were	were
I	is	should-st be	is	is
Thou	is		is	is
He	is		is	is
she	is		is	is
We	are		are	are
Ye	are		are	are
You	are		are	are
They	are		are	are

Persons Moods & Tenses

I	m				
Thou	m				
He	m				
She	m				
We	m				
Ye	m				
You	m				
They	m				
		would-st be			
I	m				
Thou	m				
He	m				
She	m				
We	m				
Ye	m				
You	m				
They	m				
		ought-st to have been			
I	m				
Thou	m				
He	m				
She	m				
We	m				
Ye	m				
You	m				
They	m				
		ought-st to have had			
I	m				
Thou	m				
He	m				
She	m				
We	m				
Ye	m				
You	m				
They	m				
		ought-st to have done			
I	m				
Thou	m				
He	m				
She	m				
We	m				
Ye	m				
You	m				
They	m				

The Negative not

I	would	I was
Thou	can	Thou had
We	shall	He did
She	should	She spoke
We	must	We ought
Ye	might	Ye let
You	may	You said
They	ought	They were

not have

- ✓ said he not so
- ✓ said not he so
- had not he been
- could ye not have
- he came not here
- may not She be
- I am not come to
- come not here

<i>Symbolical</i>		<i>Deficient</i>	
-	long forth.	O	The World.
-	beyond.	O	This World.
=	ever.	O	The other W ^d .
-	uneven.	H	Subject.
-	it.	W	Subjection.
-	and.	O	Nothing in the World.
:	{ and it came to pass.	O	Round the World.
I	Stand fast	O	Through the World.
I	Sit fast.	(S)	Come into the World.
I	Steadfast.	O	Foundation of the World.
I	Sit together.	O	World with out end.
I	Stand tog.	O	Beginning of the World.
L	full.	O	End of the World.
I	fill.	O	Heart set u- pon y World.
II	Footstool.	O	Sin entered into y World.
A	hold back.	O	Things in the world.
V	therefore.	O	The greatest part of y W ^d .
Q	thereabouts.	O	From one end of the World. to the other.
B	tabernacle.		
P	high Priest.		
A	high place		
W	heart.		
=	heaven		
		J	notwithstan- ding.
		K	Gospel.
		P	Apostle.
		S	Epistle.
		T	everlasting.
		C	concern.
		F	advance.
		F	advantage.
		E	covenant.
		Z	member.
		Z	wisdom.
		Z	Devil.
		Z	Kingdom.
		Z	— of Christ.
		Z	— of God.
		Z	— of heaven.
		H	Baptise - om.
		B	Bishop.
		P	Saint.
		D	Chief.
		F	Signification.
		T	Contradiction.
		V	Individual distinguish.

The LORD'S PRAYER.

The First Psalm.

Ex.	Ex.	Ex.
Where <i>e</i> follows <i>r</i> .	Where Two Vowels require to be sounded when one ends the Word.	Where <i>o</i> , follows <i>a</i> , <i>i</i> , or <i>u</i> .
<i>M</i> aster	<i>vinevoh</i>)	<i>cab</i> <i>cib</i> <i>cub</i>
<i>M</i> istress	<i>Joy</i>)	<i>dab</i> <i>deb</i> <i>deb</i>
<i>V</i> Flowers	<i>Captive</i>)	<i>fab</i> <i>fib</i> <i>fib</i>
<i>V</i> Distress	<i>Survive</i>)	<i>gab</i> <i>gib</i> <i>gub</i>
<i>V</i> Brass	<i>Pavarua</i>)	<i>mal</i> <i>mib</i> <i>mub</i>
<i>S</i> Lovers	<i>Revive</i>)	<i>rab</i> <i>rib</i> <i>rub</i>

<i>A</i>	<i>Angel</i>	<i>o</i>	<i>ord</i> <i>order</i>	<i>g</i>	<i>glory</i>
<i>A</i>	<i>fallen Angel</i>	<i>P</i>	<i>providence</i>	<i>g</i>	<i>govern</i>)
<i>C</i>	<i>Circum</i>	<i>P</i>	<i>priest</i>	<i>G</i>	<i>— ing</i>)
<i>G</i>	<i>stance</i>	<i>S</i>	<i>Sanctify</i>	<i>h</i>	<i>hypoorite</i>
<i>C</i>	<i>Ceremony</i>	<i>S</i>	<i>— cation</i>	<i>h</i>	<i>hold</i> <i>held</i>
<i>C</i>	<i>— al</i>	<i>S</i>	<i>sacrifice</i>	<i>p</i>	<i>privledge</i>
<i>D</i>	<i>Doctrine</i>	<i>S</i>	<i>Sacrament</i>	<i>p</i>	<i>particular</i>
<i>D</i>	<i>false doctrine</i>	<i>X</i>	<i>extraordinary</i>	<i>T</i>	<i>regenerate</i>
<i>E</i>	<i>Ecclesiastic</i>	<i>X</i>	<i>extravagant</i>	<i>T</i>	<i>— tion</i>
<i>E</i>	<i>— al</i>	<i>(a)</i>	<i>about</i>	<i>S</i>	<i>Shilling</i>
<i>I</i>	<i>Iehovah</i>	<i>b</i>	<i>bondage</i>	<i>S</i>	<i>spirit</i>
<i>J</i>	<i>Justify</i>	<i>d</i>	<i>evident - ce</i>	<i>fr</i>	<i>— of Christ</i>
<i>J</i>	<i>— cation</i>	<i>d</i>	<i>demonstrate</i>	<i>fr</i>	<i>— of God</i>
<i>J</i>	<i>Ignorant - ce</i>	<i>g</i>	<i>establish</i>	<i>ff</i>	<i>Similitude</i>
<i>M</i>	<i>Manifest</i>	<i>f</i>	<i>if it be so</i>	<i>t</i>	<i>trance tribe</i>
<i>m</i>	<i>Minister</i>	<i>f</i>	<i>finite fold</i>	<i>y</i>	<i>ayard).</i>

To the Learner

When you have got the Rule before your Eyes,
You'll find by Structure, Pleasure will arise;
T'will grow familiar; as you thus attend
Nor doubt but find it at the Fingers End.

See the Divine prepar'd to let us know,
What we to sed and to our Neighbour owe?
Divides & subdivides, remarks, explains,
What our Reformers died for still maintains;
Gives us the different Readings of the Text,
Here Calvins right, there Bellarmine's perplex'd.

Or the wise Counsel learned in the Law,
May well debate, and just conclusions draw;
Read ancient Statutes with the nicest Care;
Point out if Right & what's your Neighbour's Share:
With Strength of Reasoning stand by injur'd friend,
And pull the Sons of Discord to an End.

Should you attend the Land where softly sing,
From Damon's Cottage to the Courts of Kings;
Of men of Arts, where e'er the Muse can spy,
From second Causes up to Deity.

What e'er the Theme if it Delight affords,
Dash with the Pen, take down the very Words;
Swift as the Tongue, so shall the pen proceed
Thus you'll preserve what your third Race may read.

To numerate how useful 't may be made
In Voyages, Travels, History and Trade;
What the Advantage to th' enquiring Mind,
Would swell the poem larger than designed.
So I forbear, turn o're the Leaves and try
You'll find Example there to Practice by.

The foregoing Poem

1. - 5

JOB CHAP.XVII

1	כִּי־וְכָל־עַתָּה 2	רַב־עֲדָה־כֵּן־עַתָּה־ 3	עַתָּה־עַתָּה־עַתָּה־ 4	לְאַמְתָּה־וְעַתָּה־ 5	עַתָּה־עַתָּה־ 6	עַתָּה־עַתָּה־ 7	עַתָּה־עַתָּה־ 8	מִזְבֵּחַ־ 9	עַתָּה־ 10	עַתָּה־ 11	עַתָּה־ 12	עַתָּה־ 13	עַתָּה־ 14	עַתָּה־ 15	עַתָּה־ 16	עַתָּה־	

Fredk. Miller.
Page to his Royal Highness
Prince William.

TITUS CHAP: III

1. ἦτορει τὸν πόνον τοῦτον
 2. ἐπειδὴ τὸν πόνον τοῦτον
 3. τὸν πόνον τοῦτον
 4. τὸν πόνον τοῦτον
 5. τὸν πόνον τοῦτον
 6. τὸν πόνον τοῦτον
 7. τὸν πόνον τοῦτον
 8. τὸν πόνον τοῦτον
 9. τὸν πόνον τοῦτον
 10. τὸν πόνον τοῦτον
 11. τὸν πόνον τοῦτον
 12. τὸν πόνον τοῦτον
 13. τὸν πόνον τοῦτον
 14. τὸν πόνον τοῦτον
 15. τὸν πόνον τοῦτον

*John Payne,
Bookseller at the Feathers
Pater-Noster Row.*

EXODUS CHAP XI

Mark Rudgenay Factor
Laurence-Lane

REVEL, CHAP: X

1. תְּמִימָה
2. וְעַל
3. וְעַל
4. וְעַל
5. וְעַל
6. וְעַל
7. וְעַל
8. וְעַל
9. וְעַל
10. וְעַל
11. וְעַל

Erasmus Darwin M B
late of S^r. John's
Cambridge

PROVERBS Chap: IX

1. 3 (y) r L, A L - , T Y ~
 2. R w r B / 3 r r / : V r L
 3. R I L - r d r A G ~ . J A ! ..
 4. A / h y r - G I L , A Z A C I ,
 5. S A . > V I V C .. A - A , L Z A
 6. Y - V I V A I F . - A .
 7. V I M Z V F L A P I V . Y N Z V L A V I
 8. M A G ~ V V A . A . Z I V V V A .
 9. H & I . Z I V Y - I Z I V Z I V A Z - V V
 10. V . . . V . F . Z I . - Y . . . V . /
 11. V Y . . V Y . : A I . . V . . . V Y . Z A
 12. V Y Z V H Z V . V H V D P . F - G I
 13. V M Z I V Z A , A I - A O
 14. V A P A V . V . Z L P . J A ! ..
 15. I . W Z Y A . I . Y . V A
 16. A X / h y r - G I V V , A Z A C I ,
 17. G - A V . A I . A . A - A I , V V
 18. F , V = ' Y . . V V V V V V F V - . V B . .

Isaac Harman

*Clerk to Tho⁸: Watson Esq:
 Morris's Causeway Lambeth*

ISAIAH CHAP: LV.

- 1 לְכָתַב אֶת־זֹאת וְאֶת־זֶה כִּי־אֵין
בְּאָנָה
- 2 מִתְּמֻנָּה בְּשָׁמָן וְבְּעַתָּה וְבְּעַתָּה
אֲמִתָּה וְבְּעַתָּה
- 3 תְּמִימָה וְתְּמִימָה וְתְּמִימָה וְתְּמִימָה
וְתְּמִימָה וְתְּמִימָה וְתְּמִימָה וְתְּמִימָה
- 4 בְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
- 5 בְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
- 6 בְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה וְבְּעַתָּה
- 7 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 8 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 9 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 10 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 11 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 12 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
- 13 יְהֹוָה אֱלֹהִים כָּל־עַמּוֹד וְאֶת־בְּנֵי־עַמּוֹד
וְאֶת־בְּנֵי־עַמּוֹד
Isaiah Lewis Upholder &c
the corner of Barnaby Street Tooty Street
Southwark.

The First Epis. of JOHN. CHAP. V.

- 1 γαίαν οὐκέτι τελείωσεν επειδή
 2 ηγέρησεν τούτην την οἰκουμένην
 3 καὶ πάντας τοὺς θεούς την οἰκουμένην
 4 καὶ τοὺς φύσις θεούς την οἰκουμένην
 5 καὶ τοὺς φύσις θεούς την οἰκουμένην
 6 καὶ τοὺς φύσις θεούς την οἰκουμένην
 7 καὶ τοὺς φύσις θεούς την οἰκουμένην
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 16 καὶ τοὺς φύσις θεούς την οἰκουμένην
 17 καὶ τοὺς φύσις θεούς την οἰκουμένην
 18 καὶ τοὺς φύσις θεούς την οἰκουμένην
 19 καὶ τοὺς φύσις θεούς την οἰκουμένην
 20 καὶ τοὺς φύσις θεούς την οἰκουμένην
 21 καὶ τοὺς φύσις θεούς την οἰκουμένην

*Will^m. Holdsworth, at
Mr. Rooks in Boswell Court.*

CREVEL. CHAP. V.

Will^m Chinnery Jun^r
At the Globe and Sun, Chancery Lane.

2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

Compare this with Pages,

40, 41, 42, and 43.

v	w	r	t	l	g
z	y	n	tr	r	ge
sp	z	ro	tr	u	gr
sw	t	rh	t	u	ft
s	f	ts	to	ll	h
sr	?	ly	-i	u	g
se	tr	l	u	u	
re	t	rt	tr	ra	g
se	~w	q	rr	ra	rr
si	ta	g	u	ua	ft
ce	v	f	tr	h	q
w	re	d	~t	p	?
?	?	rf	~s	e	ee
er	r	?	rr	g	ss
er	re	l	(r)	g	?
?	+	z	?	ey	ge
re	f	?	pl	pp	ve
ri	t	?	tr	re	fe
ca	re	tr	gu	ap	re
w	?	lu	M	nor	ty

Persons with Questions.

କୁ	କୁ	କୁଳ	କୁଳ	କୁ	କୁ
କୁ	କୁ	କୁଳ	କୁଳ	କୁ	କୁ
କୁ	କୁ	କୁଳ	କୁଳ	କୁ	କୁ
କୁ	କୁ	କୁଳ	କୁଳ	କୁ	କୁ
କୁ	କୁ	କୁଳ	କୁଳ	କୁ	କୁ

Persons with Negatives

ADDITIONAL DIRECTIONS TO THE LEARNER.

THE following pages, which refer to the two engrav'd pages, folio 37 and 38, are intended for the learner, after he has attained a tolerable knowledge of the theory of the art, (and not before) to assist and expedite him in practising after a speaker, &c.

It may be observed, there are but 8 capital strokes, that can be made with a pen, to be well distinguished from each other, which are 4 strait and 4 curves: The first four are the letters *d*, *t*, *s*, *n*; the others *c*, *l*, *p*, *m*; which four last, put together, compose a circle. As the letters *a*, *s*, stand in one and the same position, and the letters *c*, *h*, are the same, these make 10 letters. In order to make up the whole alphabet, it is absolutely necessary, that some of these principal strokes should be blended with each other; as for instance, the letter *b* is part of the letters *a* and *t*; the letter *e* is part of *d* and *a*; the letter *f* part of *m* and *l*; the letter *g* part of *c* and *t*; the letter *h* is a compound character of *t*, *n*; as the *w* is of *a*, *d*, &c.

Here are three letters which stand in one and the same position, namely *a*, *s*, *z*; the two latter having much the same sound, need little or no distinction, and it is sufficient that the *z* is made a little larger than the other.

As for *a* and *s*, the letters succeeding will always discover its proper name, as one ends at the top, and the other at the bottom, and that the letter *a* is ne-
ver

ver wrote but at the beginning of a word; such as *am, at, ask, application, appellation, all, assent, action, attribute, &c.* Which, it being a vowel, is represented elsewhere by a dot in its place, as page the 13th. Here the succeeding letter begins where that ends at the top; but where the letter *s* is used, the succeeding letter will appear at the bottom, as *application, sylph, sparrows, smart, smith, swallow, slaughter, &c.* Note, where the letter *t* immediately follows, use the round character, as in *strong, stomach, storm, straight, steward, &c.*

The *ſ*, which stands for the person *þe*, is never used to begin a word, but will naturally join after *d, l, r, n*, or any consonant, as a termination.

II. In practising on the consonants only, where they will join, so as not to take off the pen, to express the vowels, such as *aggressor, bespeak, spinster, complain, compare, dishonour, complication, application, addition, comfort, consideration, declare, dispute, consolation, specimen, dissemble, qualification, assent, consent, deplore, &c.* for which turn to page 37, column the first.

III. Thus the consonants will naturally join to write any words, where there is no need to sound the vowels, except the letter *x*, then the pen must be taken off, as in *Oxfordshire, exalt, examine, express, excuse, exempt, explain, next, perplex'd, expose, &c.*

And as *ck* and *ȝ*, are signified by a touch behind the last consonant, the following may suffice for example, *direction, pinnacle, article, bookseller, miracle, tackle, jacking, October, almanack, Patrick.* See column the second, on the same page.

III. In practising on the alphabet and arbitrary characters, and shortening rules, without taking off the pen, to express vowels, &c. as in *handkerchief*, *disbelieve*, *according*, *alphabet*, *subjecting*, *full-pot*, *pot-full*, *Charing-cross*, *disputable*, *spectacles*, *infinite*, *demonstrable*, *manyfold*, *expectation*, *charitable*, *usefulness*, *commendable*, *immutable*, *tribulation*, *subornation*. See column the third.

IV. Example with the vowels, &c. *Mountain*, *main-tain*, *transitory*, *sabbath*, *orrey*, *non-entity*, *London*, *Maidstone*, *window*, *chappel*, *chimney*, *plenty*, *pre-suppose*, *Charter-house*, *round-house*, *South-sea*, *statute*, *crab*, *cannot tell*, *attribute*. See column the fourth.

Here it may be seen, that words sounded by the same consonants may be easily distinguished by varying into the vowel's places, as in the two first, the consonants *mntn* are only put down, so likewise the words *lamb* and *limb*, *wrath*, *Ruth*, *match*, *much*.

In some words, the varying into the vowel's place, will not distinguish, as for *element* and *lament*, the consonants *lmnt* will do for either, and the *a* and *e* have one and the same place; but then the sense will appear in the reading at first sight, whenever it shall happen.

V. There are two characters for the letter *u*; no need to call one consonant the other vowel; they being of two sorts only, for conveniency in joining: The personal *you* is only used when the letter *n* immediately follows, as in *given*, *raven*, *leaven*, *cloven*, &c. The other when the letter *d* succeeds, so, as if required, to form

form it instantaneously into the termination *ved* as *save* or *saved*, *love* or *loved*, *move* or *moved*, *rove* or *roved*, *shove* or *shoved*, *crave* or *craved*. See column the fifth.

But where the *u* succeeds a consonant, as in the words *pursue*, write *prs* and dot for *u*; *revenue* is *rvn* and dot for *u*; *residue* is *rſd* and dot for *u*.

VI. There are two characters for the letter *s*, in order for expedition, the round one being never used at the end of a word, nor to begin, unless where the letter *t* immediately follows, as in *stranger*, *stubborn*, &c. It will naturally join to any consonant where necessary, and is of great advantage in writing abundance of words, for instance, (see column the 5th) *insult*, *institution*, *distribution*, *consultation*, *mistrust*, *resolution*.

The termination *ing* will easily be known from the letter *s*, as it generally falls at the end of a word; in some long words it does not, as in *Islington*, *warming-pan*, &c.

VII. The words *as*, *is*, and *us*, are signified by the final *s*, in the place of the vowel foregoing, so the first stands high, the second direct in the line, the third in the place of *u*.

The words *of* and *the* are signified by a dot for each, but, in general, they will be understood without writing them at all, where they will naturally join, as *Glory of God*, *glory of heaven*, *glory of the Lord*, *spirit of Christ*, *word of the Lord*, *word of God*, *grace of God*, *doctrine of Jesus*.

I have

I have kept as close to the alphabet as possible, and doubt not but practice will soon render the artist capable to take a speech or sermon as spoken; but if any difficulty should be met with in writing after a very quick speaker, I would recommend that of writing some few words *deficient* rather than to perplex the memory with too many *arbitrary* characters, as may be seen by column the sixth.

<i>Court of Exchequer</i>	<i>Comprehensible</i>	<i>Evangelical</i>
<i>Bequeath</i>	<i>Mutation</i>	<i>Transubstantiation</i>
<i>Writ of Error</i>	<i>Glorification</i>	<i>Transgression</i>
<i>Condemnation</i>	<i>Evangelist</i>	<i>Interpretation.</i>

Many of my scholars, who have been capable of writing with ease after a common speaker, I have found to be not very exact in placing the persons, moods, and tenses, with the particles, &c. according to art: But I would advise all to be as curious in them as possible, and they will find their account in so doing (it being the beauty of the art), and so natural and easy, that whoever is capable of learning the alphabet, need not doubt of attaining it. The pages 19, 20, 21, and 22, will put this beyond all doubt.

For farther light herein. I have added page 38 in this edition, which the artist is desired to compare with what follows, the four pages mentioned, being all positives, by the adding *must*, *canst*, *did*, *shall* or *should*, *could*, *may*, *had*, *would*, *let*, &c. before the person, it is turn'd into a question, viz. *A freee 222*

38
Must

<i>I</i>	<i>I</i>	<i>Must I be</i>
<i>thou</i>	<i>thou</i>	<i>Canst thou do</i>
<i>he</i>	<i>he</i>	<i>Did he come</i>
<i>she</i>	<i>she</i>	<i>Should she know</i>
<i>we</i>	<i>we</i>	<i>Could we hold</i>
<i>ye</i>	<i>ye</i>	<i>Can ye make</i>
<i>you</i>	<i>you</i>	<i>May you find</i>
<i>they</i>	<i>they</i>	<i>Had they been</i>
<i>it</i>	<i>it</i>	<i>Would it answer</i>

So, by adding the negative, *not*, the affirmative or question is turned into a negative, and that divers ways, as

He could not have *She could not have been*
Could he not have *Could she not have been*
Could not he have *Could not she have been*

We might not have had
Might we not have had
Might not we have had

May not I come, Cannot thou go, Will not he take, Must not
she be, Are not we, Ought not ye, Had not you been, Did not
they see, Could not it be.

May I not come, Cannot thou go, Will he not take, Must
she not be, Are we not, Ought ye not, Had you not been,
Did they not see, Could it not be.

I could not have had, Thou couldst not have been, He
could not have said, She could not have done, We could
not have made, Ye could not have known, You could not
have heard, They might not have came, It had not been
missed.

By these sort several thousands of characters, for words
and sentences, may be wrote with great facility.

The reading will distinguish, according to the person
suc-

succeeding, whether to read *was* or *wast*, *where* or *wert*,
has or *haft*, *had* or *hadt*, *shall* or *should*, *shalt*, *shouldest*,
may, or *mayest*, *can* or *carft*, *would* or *wouldst*, *could* or
couldst, *ought* or *oughtest*, *let* or *lettest*: Thus *broke* or
broken, *piece* or *pieces*, *fall* or *fell*.

Of P O I N T I N G.

For a full-stop leave a double distance.

For a new subject begin a line.

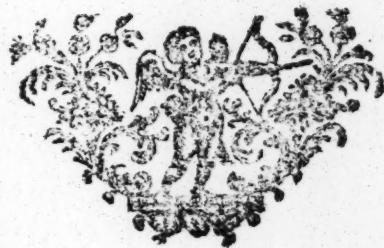
I have obtained from some of my scholars a psalm or chapter, and engraved them from their own handwriting, from which will manifestly appear the utility of it, and how easily one can read what another writes. It is possible some may join more words together without taking off the pen, than others, yet the words are wrote the same.

In order for expedition, I would advise the use of a hard nibb'd pen. When a council quotes an author or statute, where he reads, take down the folio, and leave an opening, which may be filled up at your leisure; so the same if a divine reads a passage in scripture, take chap. and ver. and supply that at your leisure. If a sentence is spoke incorrect, and again repeated, that which is to be neglected draw a stroke through it, if a single word it requires blotting out, draw two strokes, (as ==) through it, then it can't signify any word in short-hand.

Common Place Book
In page 36, I have added an epitome of an Index to a Common-place book, according to Mr. Locke's method, which may be put on two pages at the

the end of the book, by the help of which, any thing you have thought worthy of a place there may be found. For instance, in my Common-place book, page 60, I have remarked something from an ingenious author, on *Space*; in my Index, in the compartment belonging to *S*, on the line belonging to *a*, the first vowel in the word *Space*, I put 60, the page where to find it. In page 16, I have a poem on creation, which I find by putting 16 on the line of *e* in *C*, *e* being the first vowel in *creation, &c.*

To preserve the uniformity of the Index, there is no letters K, Y, and W, which are to be supplied by the letters C, I, and U, and as the Q has always the vowel U after it, it is put to the U in Z.



WE whose names are under-written, having learned this method of Short-hand, do, in justice to the Author, affirm, that this book alone is sufficient to teach the art perfectly; it being properly adapted to the capacities of learners in general, and to the most useful purposes of the art, with respect to Law, Physic, Divinity, &c.

William Chinnery, Junior, Writing-master, and Accomptant, in Gough-square, who for his own private use has wrote in this method the Book of Psalms, and the New Testament (Vid. page 35.)

Thomas Harper, Writing-master and Accomptant, at Croydon, Surry.

Isaac Harman, Clerk to Thomas Nash, Esq; Lambeth. (Vide page 32.)

John Fenwick, Writing-master and Accomptant, in Marsham-street, Westminster.

Frederick Miller, Page to his Royal Highness the Duke of Cumberland. (Vide page 21.)

Richard Hale, Writing-master and Accomptant, St. Thomas's, Southwark.

Josiah

Josiah Lewis, who has wrote the New Testament in this method in 100 hours, the Book of Psalms in 30 hours, and the Books of Job, Proverbs, Ecclesiasticus, and Solomon's Song in 24 hours, all which the curious may freely inspect. (Vide page 33.)

John Payne, Bookseller, at the Feathers, Paternoster-Row. (Vide page 29.)

Henry Fenwick, Printer, Stanhope-street, Clare-Market.

John Bourn, at Mr. Fearing's, Abb-Church-Lane.

Joseph Bedder, Basing Lane.

Mark Warkup, Junior, at the War-office, Woolwich.

Joseph Russell, Cooper, Virginia-street, Wellclose-Square.

Lawrence Pitt, Book-keeper, at the George-inn, Snow-Hill.

Isaac Padman, at the Bank of England.

Thomas Marfom, at Mr. Hammond's, near King Edward's Stairs. 18 DE 31

John Marfom, at Mr. Taylor's, near ditto.

Thomas Wells, Chaser, Cock-Court, St. Martin's le Grand.

Bernard Bayley, Watch-maker, in Plummer's-Court, near the Vine-tavern, Holborn.

William Petty, at Mrs. Harris's, the Wheat sheaf, in Wood-street.

John North, Chaser, St. Martin's le Grand.

Charles Chinner, at the Hermitage, Wapping.

16 DE 51

